

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group



# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśa*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśa*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśa*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśa*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśa*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśa*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.



times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇīs* and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

times down to the late 5th century CE, speaks of a magical ritual used for subjugation. The earliest versions tell of a low-caste (*candali*) woman who was infatuated with Ānanda. Her mother tries to entice him in the following manner. She magically creates flowers in eight jars of water and then taking these up, she casts them back into the jars while reciting spells. Later versions of the text contain a prototype of the Buddhist *homa* ritual. The sorceress mother smears the floor of her house with cow-dung and spreads white rushes (*kuśā*) upon it. She then lights a large fire there and casts a hundred and eight flowers into it while reciting the necessary spell with each flower. These texts also contain six *dhāraṇī*s and the instructions for performing the associated ceremonies.

We see other ritual elements in the *Mahā-māyūri-vidyā-rāja Sūtra*. The several versions of this text in Chinese bear witness to its continuing popularity. In an appendix to it, translated by Śrī-mitra (T 1331) around 340 CE, there are instructions for the delimitation of the ritual area (*sīmā-bandha*), which is then to be decorated with five swords, five banners, five mirrors, twenty-one arrows and twenty-one lamps. This site is to be anointed with perfumes and mustard seeds are to be burnt to expel obstructing demons.

Further developments may be seen in the *Dhāraṇī for Great Benefit* (T1335) translated by Tan-yao in 462 CE. In addition to the burning of mustard seeds and such like, this text also prescribes the recitation of mantras before the images of various deities to bring about their appearance in order to fulfil the wishes of the practitioner. Again, it describes the making of a ritual area, but now with Buddha images arranged in circle to receive offerings.

Mandalas, which figure so much in tantras, can be formally divided into two main categories according to Buddhaghosha – the intrinsically existent mandala and the representational mandalas. The first of these is the 'real' mandala formed by the Buddha and the emanations of his qualities as Bodhisattvas and so forth. The second type is the graphic or plastic representation of the first. These two types seem to derive from different, though not entirely unrelated sources. As mentioned above, one might see the origin of the intrinsically existent mandala in the descriptions of the various pure lands, so striking is the similarity. On the other hand, the origins of the representational mandala may well lie in the arrangement of Buddha and Bodhisattva images upon altars for worship. As images of the Buddha and Bodhisattvas became acceptable to people in India, we often find representations of the Buddha flanked by Avalokiteśvara and Vajrapāṇi. With the proliferation of Buddhas and Bodhisattvas, one can understand how these would have come to resemble the basic pattern of a mandala when arranged geometrically. Hence the arrangement of such images in a circle, described in the *Dhāraṇī for Great Benefit*, can be seen as a rudimentary mandala. This same text also teaches various attainments (*siddhi*) to stop storms, to make rain, to become invisible and so forth.

I have only been able to select a few of the most noteworthy texts for mention here, but all of these works bear witness to the steady increase of tantric elements in Buddhism, leading on to the flowering of sophisticated tantric texts in the seventh and eighth centuries.

In addition to the evolutionary process indicated by the chronological sequence of these texts preserved in Chinese, there are other indications we may note that speak of the spread and acceptance of tantric practices. For example, Śāntideva (fl.

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group

# **THE MAHĀ-VAIROCANA- ABHISAMBODHI TANTRA**

WITH BUDDHAGUHYA'S COMMENTARY

Translated by

STEPHEN HODGE

 **RoutledgeCurzon**  
Taylor & Francis Group